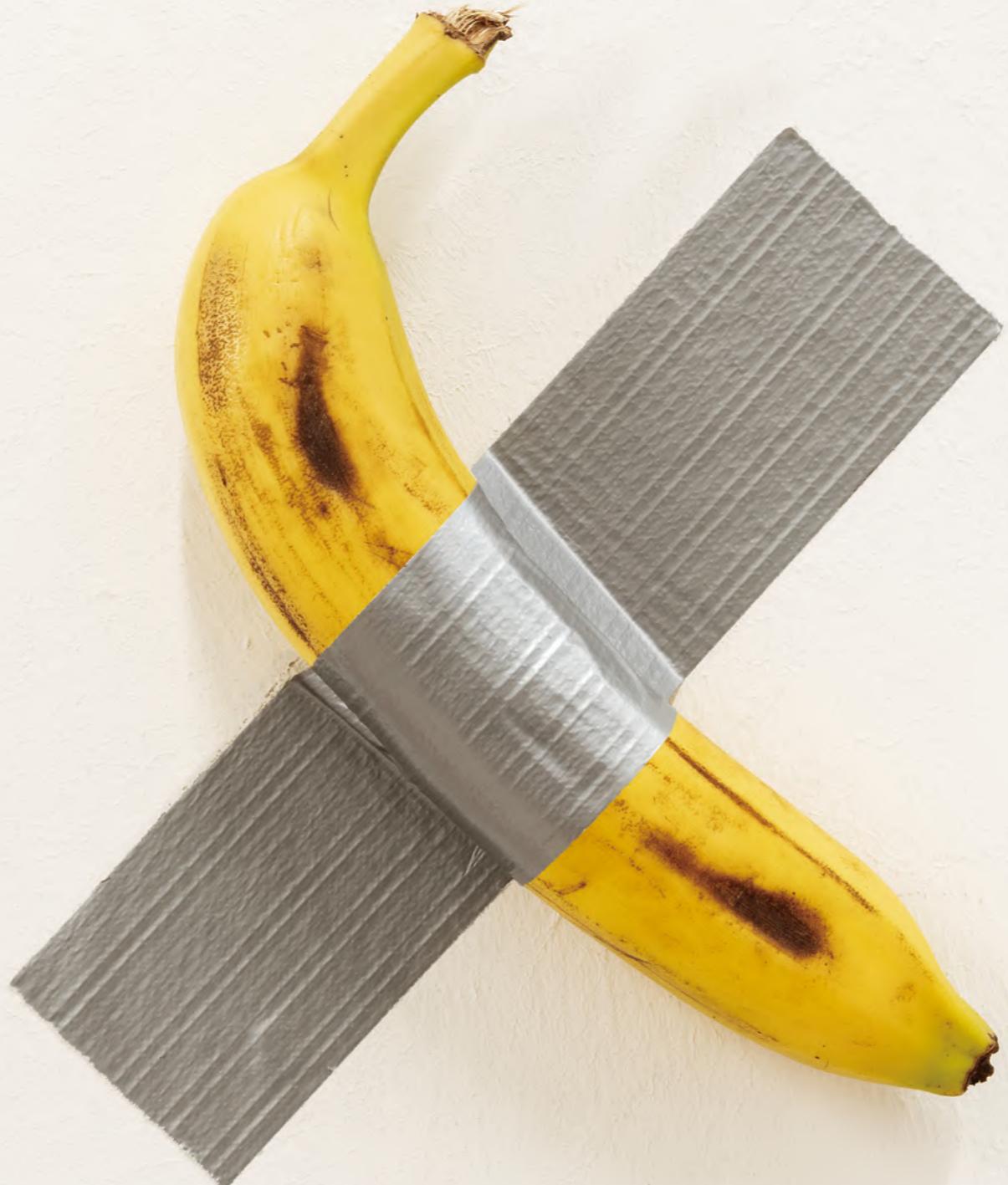


莫瑞吉奥·卡特兰：愿你在此



Maurizio Cattelan

Wish You Were Here



尤伦斯当代艺术中心
Center for Contemporary Art



海上世界文化艺术中心
SEA WORLD CULTURE & ARTS CENTER

莫瑞吉奥·卡特兰：愿你在此

Maurizio Cattelan: Wish You Were Here

2022.7.9 – 2022.10.16



摄影: 皮耶尔保罗·费拉里。图片由艺术家提供。
Photography by Pierpaolo Ferrari, courtesy the artist.

莫瑞吉奥·卡特兰1960年出生于意大利帕多瓦市，是世界上最知名，也最具争议的当代艺术家之一。他的创作充满挑衅、玩笑、嘲讽，令人瞠目同时亦深触人心。继去年卡特兰首次中国个展“最后的审判”于北京UCCA尤伦斯当代艺术中心举办，广受赞誉之后，艺术家现正式开启中国巡展，携全新展览抵达深圳，同我们讲述其艺术实践对于人类情感与关系的探寻。

“愿你在此”如同一首赞歌，献给期盼与分离，此美好切盼与人类渴望探索全新现实与未知领域的愿景密不可分。从普通游客、游牧民族、到移民者，再到通过想象神游四方的“空想旅行家”，展览在构成各异旅行体验的元素之间游走，构建对话。本次展览延续了卡特兰特有的一贯风格，时而真挚，时而荒谬，既有气质肃穆的大作，也有态度讥诮的纪念品，甚至还包括艺术家为自己打出的广告。卡特兰以幽默诙谐的表现方式，将其与观众体验相交织的情感世界呈现在深圳观众面前。

不论是悬挂于中庭蔚为壮观的新作，还是《喜剧演员》中被胶带粘住的那根香蕉，卡特兰邀请观

众探索其以作品营造的空间与叙事，从而开启一段神秘有趣的旅行。“连结”是卡特兰艺术创作的核心，且尤为关注个体与他人产生联系的方式。在许多人被迫分隔，无法再像从前那样旅行、相见的当下，“连结”显得分外重要与紧迫。然而，卡特兰与观众的关系却可用“别扭”来形容：他时而避开大众的关注，时而又将自己塑造为作品的主角。有鉴于此，你可能不希望他本人在场。但是放心，莫瑞吉奥·卡特兰的愿望已经实现——你已经来了。

“莫瑞吉奥·卡特兰：愿你在此”由弗朗切斯科·博纳米策划，UCCA展览团队组织呈现，UCCA与SWCAC联合主办。

Born in 1960 in Padua, Italy, Maurizio Cattelan is one of the world's most celebrated—and controversial—contemporary artists. His practice combines provocations, pranks, and mockeries with astonishing and deeply touching artworks. After Cattelan's first solo exhibition in China, "The Last Judgment," which opened to wide acclaim at UOCA Beijing last year, his journey through the country continues with this new exhibition in Shenzhen, which addresses his quest to explore human feelings and relationships.

"Wish You Were Here" is a hymn to longing and separation, which are inextricably linked to the human urge to explore new realities and unknown spaces. In this exhibition, the artist creates a dialogue between the various elements that form the experiences of travellers of all kinds—from armchair explorers who embark on fantastic voyages of the mind, to migrants, nomads, and regular tourists. The artworks alternate between earnest and absurd in Cattelan's classic manner, including somber masterpieces, cynical souvenirs, and even

advertisements for himself. The artist uses humor as a vehicle for his own emotional state, entangling it with the consciousness of the viewer.

From the new installation in the main hall, an overwhelming mass of hanging sheets, to the single duct-taped banana that constitutes *Comedian* (2019), Cattelan creates spaces and narratives that visitors enter and explore as if setting out on a mysterious—and entertaining—journey. At its heart, Cattelan's work is about connection, specifically how each of us connects with other people. This theme is particularly urgent at a time when many of us are separated, unable to travel and meet as we once did. Given the artist's awkward relationship with his audiences—sometimes fleeing from attention, sometimes placing himself at the center of his work—you might not actually wish for him to be here. But rest assured, Maurizio Cattelan's wish came true—you are here.

"Maurizio Cattelan: Wish You Were Here" is curated by Francesco Bonami, organized by UCCA's exhibitions team, and co-presented by UCCA and SWCAC.



《爸爸，爸爸》，2008，聚氨酯树脂、钢材、环氧漆，45.4×104.5×94.3 cm。摄影：泽诺·佐蒂。图片由艺术家提供。
Daddy, Daddy, 2008, polyurethane resin, steel, epoxy paint, 45.4 × 104.5 × 94.3 cm. Photograph by Zeno Zotti, courtesy the artist.

《爸爸，爸爸》 Daddy, Daddy

纵观艺术家的职业生涯，莫瑞吉奥·卡特兰的创作一直深受迪士尼动画电影的影响。在意大利的文学与国家的大众想象中，木偶匹诺曹是最为著名的形象之一。1940年，迪士尼的电影对卡洛·科洛迪1883年的经典小说进行改编，也彻底改写了这个人物。儿时的卡特兰是在看过电影之后才阅读了原作，其中有个场景令他感到尤为震撼：木偶显然溺水漂浮在水中。2008年，艺术家应邀参加纽约古根海姆美术馆举办的群展，他将这件作品安置在美术馆圆形大厅最底层的水池中。“爸爸，爸爸”是匹诺曹在终于找到父亲杰佩托时大喊的话，也体现了艺术家对自己父亲的复杂情感。在艺术家小时候，身为卡车司机的父亲经常因为工作不在家。卡特兰通过这件作品，表达了他对童年象征着稳定与安全感的父亲形象缺席的探寻。

Throughout his career, Maurizio Cattelan has been deeply influenced by the imagery of Disney's animated films. The puppet Pinocchio is one of the most famous characters in Italian literature and the country's popular imagination, yet also one that was radically transformed in Disney's 1940 film adaptation of Carlo Collodi's classic 1883 novel. As a child, Cattelan saw the movie before reading the novel. He was struck by one scene in particular: that of the puppet floating in water, having apparently drowned. Invited to participate in a group show at the Solomon R. Guggenheim Museum in New York in 2008, he installed the work in the small pool at the base of the museum's rotunda. "Daddy, Daddy" is what Pinocchio yells when he finally finds his father Geppetto, but the words also reflect the artist's conflicted feelings towards his own father. When Cattelan was a child, his father, a truck driver, was always away from home due to work. The piece speaks to the artist's search for his missing father figure, a symbol of safety and stability that was lacking from his early childhood.

卡特兰：
名望确实是一头怪异的野兽。而且无论面对什么样的野兽，你都是猎物，而不是捕猎者。

Cattelan:
Fame is a strange beast. And as with all beasts, you are the prey, not the predator.

博纳米：
你的作品本意就是要引人发笑吗？

卡特兰：
完全不是，但出于某些原因，人们总觉得它们有趣……

我觉得这挺可悲的。

Bonami:
Is your work supposed to be funny?

Cattelan:
Not at all but for some reason people think it is...
I find it quite tragic.

《小孩》 Kids

从1997年的《游客》到2011年的《他者》，再到2021年的《幽灵》，卡特兰用鸽子标本创作了一系列作品，《小孩》是这一系列的最新变奏。成群结队出现的鸽子让人感到不安，仿佛阿尔弗雷德·希区柯克1963年的电影《群鸟》中攻击人类的反派。但鸽群在意大利许多城市的广场上十分常见，包括在威尼斯这样的艺术旅游之都。鸽群混入游览的人群，游客在某种程度上也似乎逐渐被鸽子同化，扰乱着城市的日常生活，留下遍地狼藉。此前版本的标题《他者》似乎指向意大利公共空间中外来移民日益显著的身影，他们的存在也许让人感到亲切，使城市生活更加丰富，但同样有人因此感到威胁。新作以“小孩”为名则强调了作品中鸽子的群体属性：当一群孩子出现在校园和操场上时，他们会被视作一个集体而不是独立的个体。对卡特兰而言，鸽子是无名的象征，有着消极或危险的可能。

Kids is the latest iteration of a series of works by Cattelan featuring taxidermied pigeons, beginning with *Tourists* (1997) and including *Others* (2011) and *Ghosts* (2021). The pigeons' presence is disturbing, much like that of the antagonists in Alfred Hitchcock's 1963 film *The Birds*. Yet pigeons are also a familiar sight in the public squares of Italian cities, including art tourism centers like Venice. There, the birds mingle with tourists, who in some ways end up behaving like the birds, disrupting the life of the city and leaving garbage in their wake. The previous title of *Others* may also refer to migrants (increasingly visible in public spaces in Italy), whose presence can be familiar, enriching, or, to some, menacing. The title *Kids* stresses the generic nature of this group of birds: when we see a group of children on a schoolyard or playground, we may perceive them as a collective, not individuals. For the artist, the pigeon is a symbol of anonymity, which may be passive or threatening.



《他者》，2011，“胜利不是一种选择”展览现场，布伦海姆宫，伍德斯托克，英国，2019。摄影：泽诺·佐蒂。图片由艺术家提供。
Others, 2011, "Victory is Not an Option" Blenheim Palace, Woodstock, UK, 2019. Photograph by Zeno Zotti, courtesy the artist.



《无题》，1999，摄影：阿明·林克。图片由艺术家提供。
Untitled, 1999, photograph by Armin Linke, courtesy the artist.

《无题》 Nothing

《无》是艺术家最为近期的作品之一，在本次展览中以两种不同版本呈现。作品中，卡特兰结合了象征贵族的洛可可镜子与他标志性的鸽子。这些标本小鸟对社会阶级和奢侈生活不屑一顾，在镀金的精美镜框上端休憩。在它们眼中，哪怕是最为珍贵的工艺品也毫“无”意义。观者可以在镜子中观看自己被鸽子环绕的倒影。对卡特兰而言，这些鸽子是入侵者，就像是闯入贵族宫殿的普通民众。这件作品让人想起《白雪公主》童话中的魔镜，以及艺术家最早的一件作品《家庭词典》（1989）——一张银框装裱的自画像。这件早期作品戏讽了中产家庭对独立的扼杀，而《无》和镜中不断变化的倒影则一并指向了奢华之空洞与身份之易变。

Nothing, shown here in two different editions, is one of the artist's most recent works. Cattelan combines a symbol of aristocracy—the Rococo mirror—with his signature pigeons. Respecting neither social class nor luxury, the taxidermied birds rest on top of the elaborate gilded frame. To them, even the most valuable of artifacts mean "nothing." The viewer can look at his or her reflection inside the mirror, surrounded by the pigeons. For Cattelan, the pigeons are intruders, like peasants invading the palaces of nobles. The piece brings to mind the magic mirror in the fairy tale "Snow White" as well as one of the artist's first pieces, *Lessico Familiare* (1989), a silver-framed self-portrait. While the earlier work parodied how middle-class families stifle independence, *Nothing* and its ever-changing reflections seem to both point to the emptiness of luxury and demonstrate the mutability of identity.



《无题》 Untitled

《无题》的灵感来自意大利未来主义艺术家雷纳托·朱塞佩·贝尔泰利的雕塑名作《连续的侧面像》(1933)。这座头像捕捉了意大利法西斯主义者贝尼托·墨索里尼的侧脸在360度旋转下各个角度的轮廓。而在卡特兰的镀金雕塑自画像中，靴子从五官模糊的头颅上冒出来，以一种幽默不协调感削弱了贝尔泰利作品试图营造的权力与宏伟感。靴子成为面具的一部分，而副面具犹如一座抽象而非具象的纪念碑。作品由黄金制成，呼应着古埃及的死亡面具所用的材料。作为卡特兰关于死亡的诸多作品之一，《无题》探讨了生命、权力与财富的无常。

This work was inspired by *Continuous Profile* (1933), a famous sculpture by Italian Futurist artist Renato Giuseppe Bertelli, which depicts the profile of Italian fascist dictator Benito Mussolini in a 360-degree rotation. In Cattelan's gold-plated sculptural self-portrait, a boot bursts out of a head with vague features, its humorous incongruity undercutting the sense of power and grandeur that Bertelli's work attempts to project. The boot becomes part of a mask, and the mask serves a kind of monument that is more abstract than figurative. The use of gold as a material is a reference to ancient Egyptian death masks. As one of Cattelan's many works related to death, the piece explores the impermanence of life, power, and wealth.

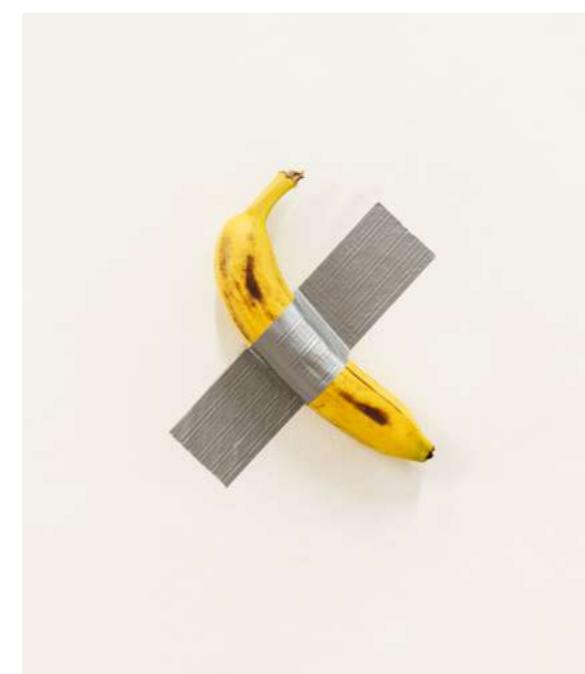
《无题》，2019，“胜利不是一种选择”展览现场，布伦海姆宫，伍德斯托克，英国，2019。摄影：汤姆·林德博埃。图片由艺术家提供。
Installation view of *Untitled*, 2019, "Victory is Not an Option," Blenheim Palace, Woodstock, UK, 2019. Photograph by Tom Lindboe, courtesy the artist.



《足球场》 Stadium

莫瑞吉奥·卡特兰的《足球场》1991年于博洛尼亚现代艺术博物馆首次展出。这件雕塑是一张加长的桌上足球台，每侧可供十一名玩家游戏，与正规足球队的人数相同。在此件作品初次亮相时，艺术家组织了一场由非洲移民队对战意大利白人队的比赛。当时，大量移民涌入意大利，种族主义的浪潮也随之而起，卡特兰意在此以这种方式关注这个紧迫的社会问题。相对于对政治立场的粗略化呈现，艺术家选择以一贯风趣积极的方式对这个议题进行探讨，将他人眼中的难题转变为一场游戏。如今，这件作品已脱离了特定的语境，仅作为一件具有互动性的雕塑展出，根据艺术家的要求，观众可以使用足球台进行游戏，只要两队各有十一名队员。

Maurizio Cattelan first showed *Stadium* at the Galleria comunale d'arte moderna, Bologna in 1991. The sculpture is an elongated foosball table, which fits eleven players on each side—the same as a regulation football team. For the work's debut, the artist arranged for a team of African immigrants to play against a team of white Italians. It was a way to address a pressing issue in Italian society—a rising tide of racism in response to the country's influx of immigrants. Rather than present a reductive political posture, Cattelan as usual approached the issue in a playful and positive way, transforming what some saw as a problem into a game. Today, the work is free of these specific connotations and is simply an interactive sculpture. The public may use it, provided that—as per the artist's request—there are eleven players on each team.



《喜剧演员》，2019，香蕉、强力胶带，尺寸可变。摄影：泽诺·佐蒂。图片由艺术家提供。
Comedian, 2019, banana, duct tape, dimensions variable. Photograph by Zeno Zotti, courtesy the artist.

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**卡特兰：
《喜剧演员》就像塞尚的苹果，是每个人能辨认出的最小公分母，但你需要改变它的呈现状态。塞尚用画笔，而我用强力胶带。**

《足球场》，1991，木材、亚克力、钢材、纸、塑料，1×6.51×1.2 m。图片由艺术家提供。
Stadium, 1991, wood, acrylic, steel, paper, plastic, 1×6.51×1.2 m. Courtesy the artist.



《喜剧演员》 Comedian

2019年迈阿密海滩的巴塞尔艺术展上，这件作品的首秀在艺术界掀起了轩然大波，再现了1917年杜尚那座举世闻名的小便池《喷泉》带来的震撼。卡特兰在《喜剧演员》中对于当下这个过剩的时代以及绘画作品充斥展览空间、称霸艺术市场的现象提出质疑。卡特兰本人也没有想到，这根香蕉在全球范围内引发了病毒式的扩散效应，影响远超艺术圈。乍看之下，《喜剧演员》几乎让人感到冒犯，用强力胶带固定创作素材的手法也让人想起卡特兰此前的作品：1999年他甚至将合作的画廊主粘在了墙上。

This work subverted the entire art world when it was presented for the first time at the art fair Art Basel Miami Beach in 2019. It may be seen as a contemporary analogue of Duchamp's famous urinal, *Fountain* (1917). Cattelan's wish was to question our age of excess as well as the continued predominance of paintings in exhibition halls and the art market. To the surprise of the artist himself, the banana became a viral phenomenon that spread all around the globe, far beyond the boundaries of the art world. Though merely an irreverent gesture at first glance, the piece's use of tape and a suspended object recall several of Cattelan's earlier works, such as the untitled piece from 1999 in which he taped his gallerist to a wall.

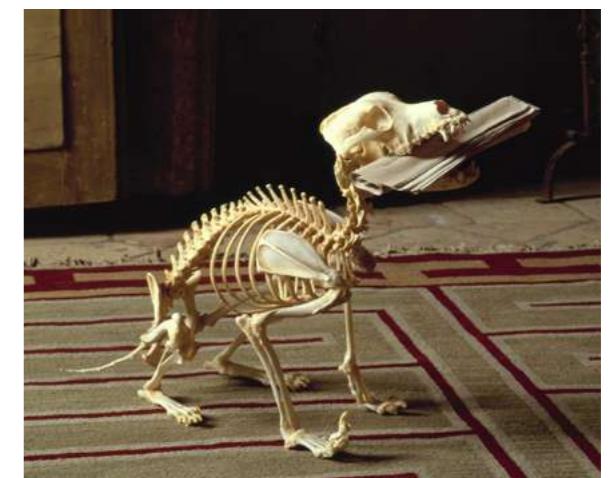
《呼吸》 Breath

《呼吸》是卡特兰最新的作品之一，让人回想起庞贝与赫库兰尼姆考古挖掘现场出土的人物遗骸。维苏威火山喷发摧毁了意大利南部那不勒斯附近的这两座古城。人们或在睡梦之中，或在逃生路上，猝不及防地被灾难吞噬。卡特兰将自己的形象塑造成大理石雕塑，仿佛一座墓碑，而躺在身边的狗则是至死不渝的忠诚象征，仿佛在抗拒必死的命运。卡特兰还援引了意大利文艺复兴时期最优美的墓葬雕塑——放置在卢卡主教座堂的伊拉里亚·德尔·卡雷托石棺，由雕塑家雅各布·德拉·奎尔恰在约1406年雕刻完成。

One of the artist's most recent works, *Breath* recalls figures found in the archaeological excavation of Pompeii and Herculaneum. The two ancient cities were destroyed by an eruption of Mount Vesuvius near Naples in southern Italy. Caught by surprise, the inhabitants died in their sleep or while trying to escape. A self-portrait in marble acts as a sort of funerary monument, while the dog next to the figure is a symbol of fidelity in the face of death, almost like a denial of mortality. Here, Cattelan also references one of the most beautiful funerary sculptures of the Italian Renaissance, the tomb of Ilaria del Carretto in Lucca Cathedral, created by the sculptor Jacopo della Quercia circa 1406.



《呼吸》，2021，“呼吸 幽灵盲”展览现场，倍耐力 HangarBicocca 基金会，米兰，2021。摄影：泽诺·佐蒂。图片由艺术家、玛丽安·古德曼画廊、米兰倍耐力 HangarBicocca 基金会提供。
Installation view of *Breath*, 2021, "Breath Ghosts Blind," Pirelli HangarBicocca, Milan, 2021. Photograph by Zeno Zotti, courtesy the artist, Marian Goodman Gallery, and Pirelli HangarBicocca, Milan.



《无题》，1997，狗骨架、报纸，45×70×30 cm。摄影：阿蒂利奥·马兰扎诺。
Untitled, 1997, dog skeleton, newspaper, 45×70×30 cm. Photograph by Attilio Maranzano, courtesy the artist.

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**Cattelan:
Comedian is
exactly like
an apple for
Cézanne: the
minimum
common
denominator
that everybody
recognizes. But
you need to alter
its condition.
Cézanne does
it with brush
strokes, I do it with
gaffer tape.**

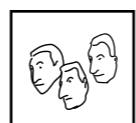
如果动画片里讲的都是真的，那么一只好狗狗永远会为主人叼来报纸。其实，现实里也有类似的情景：狗对离世的主人依旧不离不弃，直到自己的终期降临。这件作品关乎奉献与责任——狗只剩下一副骨架，却仍旧满怀期待地在颚骨间托着一份报纸。即使死亡迫近，我们也必须履行职责、忠于奉献。艺术家在其他作品中也使用过动物骨架，例如复述格林兄弟童话故事的《永恒的爱》(1997)。和这些作品一样，《无题》就像是一则另类童话，诉说了艺术家对爱与信念之力量的信仰。

If cartoons are to be believed, a good dog always brings the newspaper to its master. Even in real life, there have been instances when a dog has remained faithful to its master after the human had passed away, until the animal's own death. This work is about devotion and duty—all that is left of the dog is its skeleton, but its jaws still expectantly hold a newspaper. Even when death is approaching, we must perform our duties and remain devoted. Like other works by the artist featuring animal skeletons—such as *Love Lasts Forever* (1997), a re-telling of a Brothers Grimm fairytale—this piece speaks to the artist's belief in the power of love and faith, while juxtaposing cuteness with a darker, macabre tone.

莫瑞吉奥·卡特兰：愿你在此



《再挂一会儿》
Hanging in There
2022
布面印刷、钢丝绳
尺寸可变
Prints on fabric, steel cables
Dimensions variable



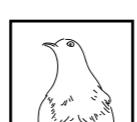
《精迷你》
Spermimi
1997
彩绘铂金硅胶
总尺寸可变；单个尺寸, 15 × 8.5 × 10 cm
Painted platinum silicone
Total dimensions variable; 15 × 8.5 × 10 cm each

周一 Monday 14:00-22:00
周二至周日 Tuesday to Sunday 10:00-22:00

展览闭馆前 30 分钟停止入场
Last admission: 30 minutes prior to closing.

莫瑞吉奥·卡特兰：愿你在此
Maurizio Cattelan: Wish You Were Here
2022.7.9 - 2022.10.16

展览入口 Entrance



《小孩》
Kids
2021
鸽子标本
尺寸可变
Taxidermied pigeons
Dimensions variable



《无题》
Untitled
2022
墙绘
尺寸可变
Mural
Dimensions variable



请扫描二维码收听语音导览
Scan the QR code to listen to the complete audio guide



《对！》
Yes!
2019
白瓷, LED 灯泡
Porcelain, LED light bulb
17.8 × 12.7 × 9.5 cm



《他莱坞》
Hollywood
2022
喷绘
Printed wallpaper
4.5 × 9.62 m



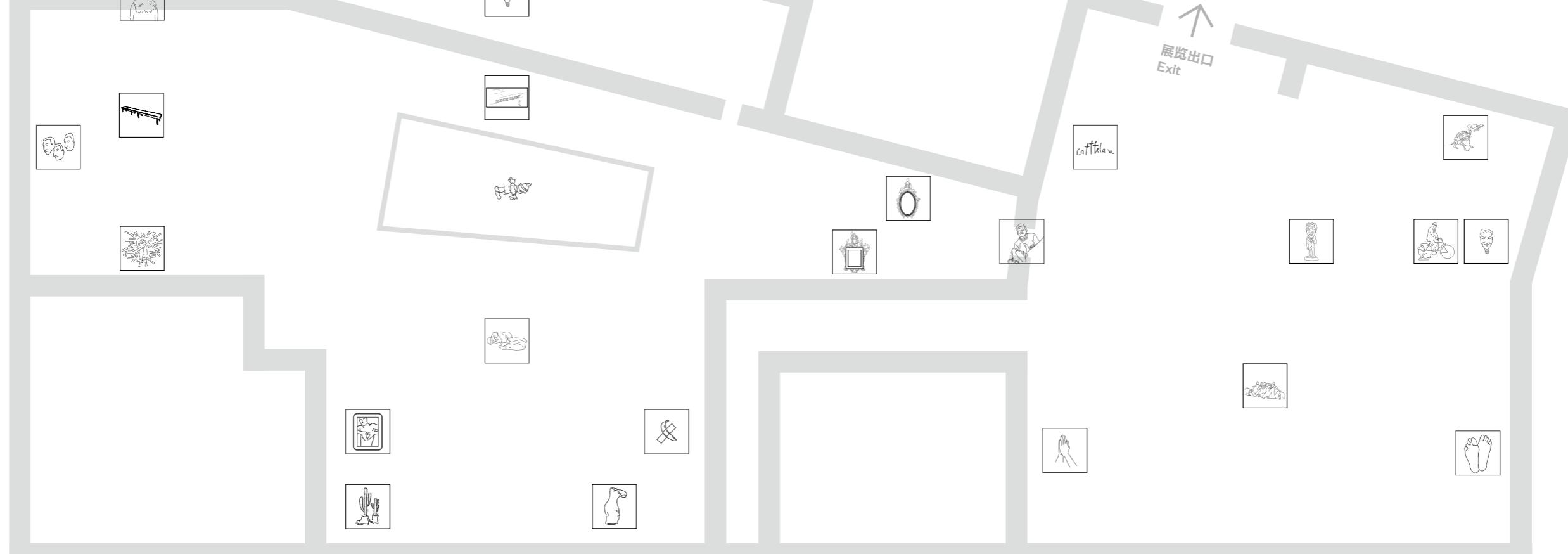
《足球场》
Stadium
1991
木材、亚克力、钢材、纸、塑料
Wood, acrylic, steel, paper, plastic
1 × 6.51 × 12 m



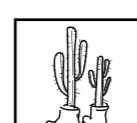
《爸爸，爸爸》
Daddy, Daddy
2008
聚氨酯树脂、钢材、环氧漆
Polyurethane resin, steel, epoxy paint
45.4 × 104.5 × 94.3 cm



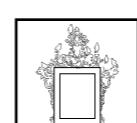
《Ciao》
Ciao
2022
行为表演、聚酯树脂、颜料、T恤衫、牛仔裤、凉鞋
Dimensions variable
Performance, polyester resin, paint, T-shirt, jeans, sandals



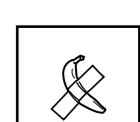
《呼吸》
Breath
2021
卡拉拉大理石
人物: 40 × 78 × 131 cm;
狗: 30 × 65 × 40 cm
Carrara marble
Human figure: 40 × 78 × 131 cm;
dog 30 × 65 × 40 cm



《无题》
Untitled
2008
靴子、植物、土壤
尺寸可变
Boots, plants, soil
Dimensions variable



《无》
Nothing
2021
木框、九只鸽子标本、24k 镀金不锈钢
Wooden frame, nine taxidermied pigeons, 24-karat gold-plated stainless steel
245 × 190 × 40 cm



《喜剧演员》
Comedian
2019
香蕉、强力胶带
尺寸可变
Banana, duct tape
Dimensions variable



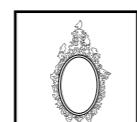
《家庭词典》
Lessico Familiare
1989
银框黑白照片
Black and white photograph and silver frame
19.7 × 15.2 cm



《迷你的我》
Mini-Me
1999
树脂、橡胶、人造毛发、颜料、衣服
Resin, rubber, synthetic hair, paint, clothing
45 × 20 × 23 cm



《无题》
Untitled
2019
24k 鎏金青铜
24-karat gold-plated bronze
49 × 40.5 × 18 cm



《无》
Nothing
2021
木框、五只鸽子标本、24k 镀金不锈钢
Wooden frame, five taxidermied pigeons, 24-karat gold-plated stainless steel
20.4 × 120 × 35 cm



《无题》
Untitled
1997
狗骨头、报纸
Dog skeleton, newspaper
45 × 70 × 30 cm



《张三》
Zhang San
2021
衣服、毯子、靴子、拉杆车
Dimensions variable
Clothing, blanket, boots, trolley bag



《分离派发电机》
Dynamo Secession
1997
两辆自行车、发电机、灯泡
尺寸可变
Porcelain, LED light bulb
17.8 × 12.7 × 9.5 cm



《父亲》
Father
2021
墙绘
Dimensions variable
Clothing, blanket, boots, trolley bag



《无题》
Untitled
2019
环氧树脂、24k 鎏金铝
Epoxy resin, 24-karat gold-plated aluminum
40.7 × 15.5 × 16 cm



《母亲》
Mother
2021
墙绘
Dimensions variable
Clothing, blanket, boots, trolley bag

海上世界文化艺术中心

Sea World Culture and Arts Center

海上世界文化艺术中心 (SWCAC) 位于深圳蛇口，是招商蛇口首个创新型文化商业综合体，也是世界领先的艺术与设计博物馆 V&A 在中国联合创办的唯一文化机构，以展览、演艺、公教、商业等复合型业态，致力于为公众持续创造独特的文化体验。SWCAC 是普利兹克奖得主、建筑大师槙文彦在国内的唯一作品，运用城市造景的手法，呈现出山、海、城交融的三重视野。

自 2017 年 12 月开馆至今，SWCAC 已成为粤港澳大湾区的重要文化地标，获评旅游圣典《孤独星球》2019 深圳首选文化目的地，美国《时代周刊》2018 全球百佳目的地。

2021 年共举办 48 场展览、近 200 场公教活动，包括“太虚之境——雷安德罗·埃利希个展”“故宫里的神兽世界——清宫兽谱多媒体综合展”“不完美·加埃塔诺·佩谢”“源于自然的时尚”等大展，吸引访客流逾百万。

Located in Shekou, Shenzhen, the Sea World Culture and Arts Center (SWCAC) is a hub for culture and commerce launched by China Merchants Shekou, with London's Victoria and Albert Museum (V&A) as its founding partner. SWCAC is committed to creating diverse cultural experiences for the public through a variety of hybrid formats such as exhibitions, performing arts, public education, and commerce. As the only building designed by Pritzker Prize-winning architect Fumihiko Maki in China to date, SWCAC embraces the horizons of the sea, mountains, and city that surround it.

Opened in December 2017, SWCAC has become a key cultural landmark in the Guangdong-Hong Kong-Macau Greater Bay Area. It was listed as Top Gallery in Shenzhen by Lonely Planet in 2019 and one of the World's 100 Greatest Places by Time magazine in 2018.

In 2021, SWCAC held 48 exhibitions and nearly 200 educational events, including “Leandro Erlich: The Confines of the Great Void,” “The Mythical Animals in the Forbidden City,” “Gaetano Pesce: Nobody’s Perfect,” and “Fashioned from Nature,” attracting over one million visitors.



关于艺术家

About the Artist

莫瑞吉奥·卡特兰（1960 年生，意大利帕多瓦市）是当代艺术界最受欢迎也最有争议的艺术家之一。他的创作自由取材于现实世界中的人和物，其作品透着对艺术和机构的戏谑。他以充满趣味和挑衅的方式将材质、物品和举动置于具有挑战性的场域之中，激起人们的评论和参与。

卡特兰自 80 年代末开始积极创作，1993 年参加威尼斯双年展“开放”（Aperto）单元时将自己的展览空间租给了一家广告公司。卡特兰凭借一尊被陨石击中的教皇约翰·保罗二世的蜡像，即作品《第九小时》（La Nona Ora）首次获得国际关注，该作品最初于 1999 年在巴塞尔美术馆展出。自 2010 年以来，卡特兰永久安置在米兰阿法里广场的公共艺术介入作品《L.O.V.E.》引发了居民对原本被遗忘的广场的重新利用。同年，卡特兰与摄影师皮耶尔保罗·费拉里共同创办了画刊《卫生纸》（TOILETPAPER，半年刊）。2011 年，他在第 54 届威尼斯双年展上展出的两千只鸽子标本引发了人们的激烈讨论。同年，卡特兰在纽约古根海姆博物馆举办个展，将所有作品悬挂于天花板上。展览结束后，卡特兰宣布暂时退休。

2016 年 9 月，卡特兰再次回归，以 18K 金铸造了一个功能齐全的马桶，将其命名为《美国》，卡特兰用这件作品取代了古根海姆博物馆洗手间的马桶，并对公众开放了一年。同年稍晚，他应邀在巴黎钱币博物馆展出其最重要的作品（即“不怕爱”回顾展）。2018 年，他在古驰的支持下为上海余德耀美术馆策划了群展“艺术家此在”，以此展览质疑现代艺术最神圣的原则：艺术的原创性、意图和表达。2019 年，卡特兰在牛津郡布伦海姆宫举办了由其主要作品组成的个展。开幕当晚，作品《美国》被不明身份的窃贼偷走。2019 年 12 月，卡特兰在迈阿密海滩巴塞尔艺术展上首次展出了《喜剧演员》，用胶带将一根香蕉贴在画廊展台的墙上，再一次激发了全球范围内对艺术本质和价值的探讨。2021 年，在米兰倍耐力 HangarBicocca 基金会的个展中，卡特兰推出了全新力作《盲》，被飞机轮廓穿透的巨大黑色石柱成为了 20 年前 9·11 恐怖袭击的纪念碑塔。



在意利，“Ciao”是最常见的问候语，兼具“你好”和“再见”之意。这件作品重新演绎了 1998 年卡特兰在纽约现代艺术博物馆的一场行为表演——演员戴着毕加索的头套，像迪士尼乐园卡通人物表演者那样迎接美术馆的来宾。当米老鼠被替换为毕加索，艺术家暗示了艺术有时也可能彻底沦为娱乐。而这一次，头套的样子变成了卡特兰自己。通过使用艺术家本人的形象，作品不仅持续批判了艺术世界的商业化现象，也探讨了卡特兰作为意大利文化国际代言人的角色与职责。

“Ciao” is the most common greeting in Italy, meaning both hello and goodbye. This work reimagines a 1998 performance Cattelan staged at the Museum of Modern Art in New York, in which an actor in a Picasso mask and costume welcomed visitors to the museum, like a mascot performer at Disney World. By swapping Mickey Mouse for Picasso, the artist implies that art sometimes risks becoming pure entertainment. However, this time, the mask depicts Cattelan himself. While still critiquing the commercialization of the art world by using the artist's image, Ciao also explores his own role and responsibilities as a global representative of Italian culture.

UCCA 尤伦斯当代艺术中心

UCCA Center for Contemporary Art

UCCA 尤伦斯当代艺术中心是中国领先的当代艺术机构。UCCA 秉持“持续让好艺术影响更多人”的理念，每年为超过百万的观众带来丰富的艺术展览、公共项目和研究计划。UCCA 目前拥有三座场馆：UCCA 北京主馆位于 798 艺术区的核心地带，占地约一万平方米，其原址为建于 1957 年、历史悠久的厂房，于 2019 年完成由荷兰大都会建筑事务所（OMA）主持设计的场馆改造；UCCA 沙丘美术馆由 OPEN 建筑事务所设计，坐落于北戴河渤海海岸的阿那亚社区内；UCCA Edge 由纽约 SO – IL 建筑事务所设计，于 2021 年 5 月在上海静安区对公众开放。

UCCA 于 2007 年开馆，前身为由尤伦斯夫妇创建的尤伦斯当代艺术中心。2017 年，在新支持者与理事的帮助之下，UCCA 顺利完成机构重组，成功转型为 UCCA 集团。作为北京市文化局主管的民办非企业，UCCA 于 2018 年正式获得由北京市文化局认证的美术馆资质，并经北京市民政局与香港政府许可，在两地注册成立非营利的艺术基金会。除此之外，UCCA 集团旗下还拥有其他实体机构，其商业板块包括：为儿童提供美术馆艺术教育的 UCCA 儿童艺术中心、涵盖艺术家和展览衍生品销售的 UCCA 商店，以及专注探索艺术与品牌多元跨界合作的 UCCA Lab。UCCA 致力于通过当代艺术，推动中国更深入地参与到全球对话之中。

UCCA 尤伦斯当代艺术中心
北京市朝阳区酒仙桥路 4 号 798 艺术区
UCCA Center for Contemporary Art
798 Art District, No. 4 Jiuxianqiao Lu, Chaoyang District, Beijing

UCCA Edge
上海市静安区西藏北路 88 号盈凯文创广场 2 层
2F, No. 88 Xizang Bei Lu, Jing'an District, Shanghai

UCCA 沙丘美术馆
北戴河阿那亚黄金海岸
UCCA Dune
Aranya Gold Coast, Beidaihe

Maurizio Cattelan (b. 1960, Padua, Italy) is one of the most popular as well as controversial artists on the contemporary art scene. Taking freely from the real world of people and objects, his works are an irreverent operation aimed at both art and institutions. His playful and provocative use of materials, objects, and gestures set in challenging contexts forces commentary and engagement.

Active since the late 1980s, in 1993 he participated in the Aperto section of the Venice Biennale, where he rented out his space to an advertising company. Cattelan first achieved notoriety on an international scale with *La Nona Ora* (The Ninth Hour), a wax statue of Pope John Paul II hit by a meteorite, which was originally exhibited in 1999 at Kunsthalle Basel. Since 2010, *L.O.V.E.*, a public art intervention permanently installed in Piazza Affari, Milan, has triggered residents' re-appropriation of an otherwise forgotten square. In that same year, Cattelan launched a biannual, picture-based publication, *TOILETPAPER*, created together with the photographer Pierpaolo Ferrari. In 2011, he provoked lively debate with an installation of two thousand stuffed pigeons, presented at the 54th Venice Biennale. Cattelan was the subject of a solo exhibition at the Solomon R. Guggenheim Museum in New York that same year, in which all his works were suspended from the ceiling. After the exhibition he announced his temporary retirement as an artist.

He returned in September 2016, when he replaced a toilet in the same museum's restroom with a fully functional replica cast in 18-karat gold, entitled *America* and made available to the public for a year. Later in 2016, he was invited to stage an exhibition of his most important works at Monnaie de Paris, resulting in the retrospective "Not Afraid of Love." In 2018, he curated, with support from Gucci, "The Artist is Present," a group show at Yuz Museum in Shanghai which questioned the most hallowed principles of art in the modern era: originality, intention, and expression. A solo exhibition comprised of his major works was held at Blenheim Palace, Oxfordshire, in 2019; on the night of the opening *America* was stolen by unknown thieves. Cattelan once again stimulated worldwide discussion about the nature and value of art in December 2019, when he debuted his work *Comedian*, a banana duct-taped to the wall of a gallery booth at Art Basel Miami Beach. In 2021, at Pirelli HangarBicocca in Milan, he presented the major new work *Blind*, a black monolith with the form of an airplane struck through it, serving as a memorial to the September 11 attacks that occurred twenty years earlier.

表演日期
Performance Schedule

周末及部分节假日 Weekends and Selected Public Holidays

13:00-17:00
18:00-22:00

2022

7.9	7.10	7.15	7.16	7.22	7.23	7.24	7.29	7.30	7.31
8.5	8.6	8.7	8.12	8.13	8.14	8.19	8.20	8.21	8.26
9.3	9.4	9.10	9.11	9.12	9.17	9.24	9.25		
10.1	10.2	10.3	10.4	10.5	10.6	10.7	10.15		

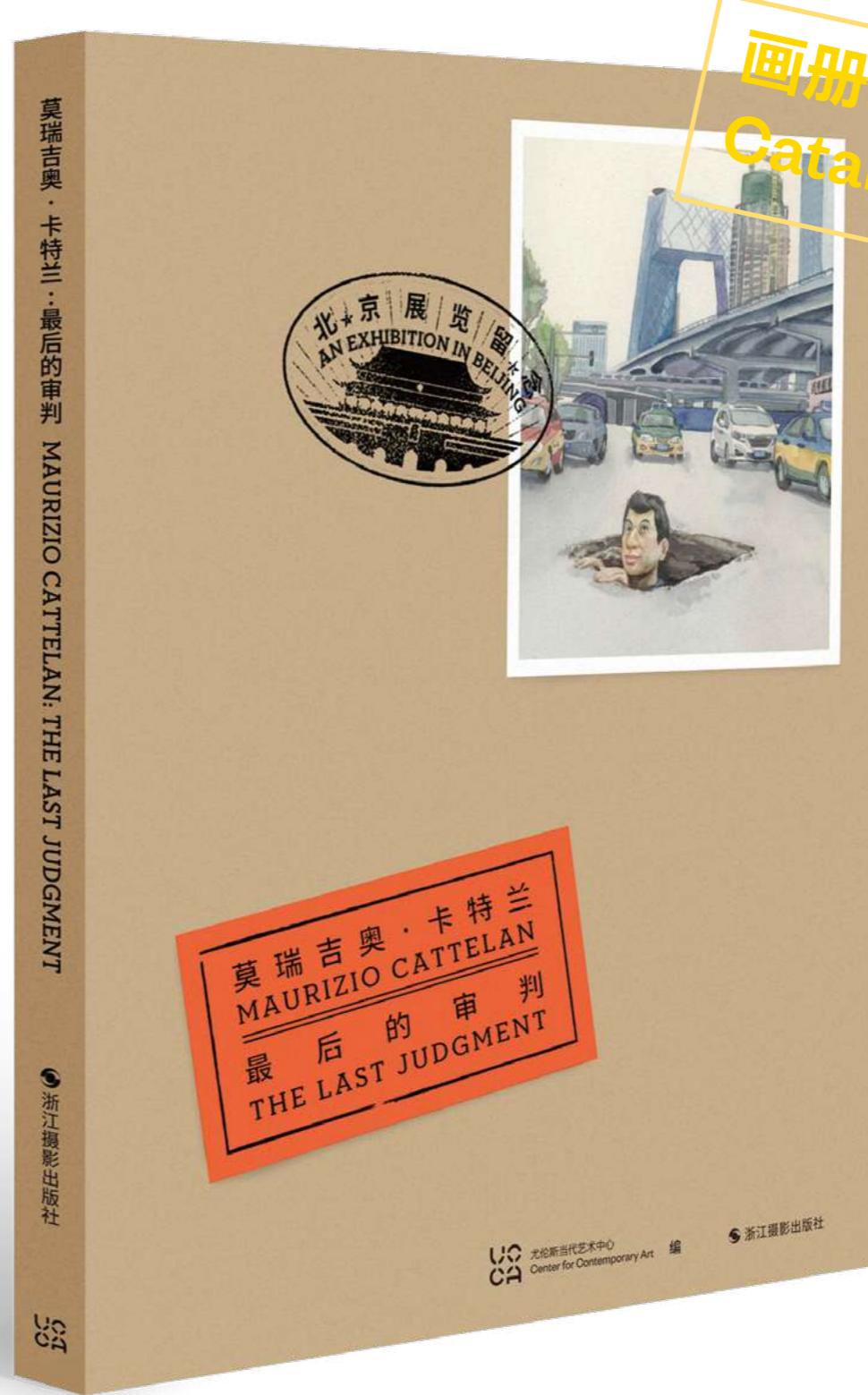


Courtesy UCCA 尤伦斯当代艺术中心提供。摄影：孙诗诗
Courtesy UCCA Center for Contemporary Art, provided by UCCA. Photograph by Sun Shi.

展览同期出版物 Exhibition Catalogue

2022年初，为配合卡特兰中国首个个展，于北京UCCA尤伦斯当代艺术中心呈现的“莫瑞吉奥·卡特兰：最后的审判”，UCCA推出一本特别的图录。随着北京首展的多数展品在深圳个展“愿你在此”中与观众见面，观众可以藉由此图录对卡特兰的艺术实践有更加深入的了解。本图录采用艺术家卡特兰提议的特别表现手法以凸显其与众不同的艺术实践。图录中不附作品图片，展览中的29件艺术品均由插画师王不可手绘呈现。这些插画将卡特兰的创作搬进北京的经典地标与平凡街角，为艺术家在中国的首次个展带来别样色彩。图录收录了UCCA馆长田霏宇撰写的前言，卡特兰与展览策展人弗朗切斯科·博纳米的对谈，以及中央美术学院副教授张晨的评述文章，同时配有每件展出作品的详尽解读。《莫瑞吉奥·卡特兰：最后的审判》由26 Studio（杨绍淳与冷静）担纲设计，浙江摄影出版社出版。此图录可在展览现场深圳海上世界文化艺术中心（SWCAC）或佳作书局微信小程序上购买。

Earlier this year, UCCA published a unique catalogue celebrating Maurizio Cattelan's first-ever solo exhibition in China: "The Last Judgment," held at UCCA Beijing. The publication provides readers with an in-depth contextualization of Cattelan's art, and—as many of the works featured in the Beijing exhibition reappear in Shenzhen—also offers a perfect memento for "Wish You Were Here." Cattelan proposed an unconventional approach for the catalogue, one benefiting his idiosyncratic artistic practice: no photographs of the exhibition's artworks appear in the book. Instead, each work is represented by an original painting by illustrator Wang Buke. These illustrations relocate the artworks to locations around Beijing—some iconic, some mundane. The catalogue contains a foreword by UCCA Director Philip Tinari, a conversation between the artist and exhibition curator Francesco Bonami, and an essay by Central Academy of Fine Arts associate professor Zhang Chen, as well as extensive annotations on each exhibited artwork. *Maurizio Cattelan: The Last Judgment* is published by Zhejiang Photographic Press, and book design is provided by 26 Studio (Yang Shaozhen and Leng Jing). Purchase your copy at SWCAC or online at Paragon Book Gallery's WeChat Store.



扫码购买画册
Scan to purchase exhibition catalogue

书名：莫瑞吉奥·卡特兰：最后的审判
语言：中英文
格式：225 × 285 mm
装帧：精装，137页

Publication Title:
Maurizio Cattelan: The Last Judgment
Language: Chinese and English
Size: 225 × 285 mm
Format: Hardcover, 137 pages



《切塞纳足球场》——南方联赛（佛拉门戈足球俱乐部）12人，1991，博洛尼亚现代艺术博物馆表演项目的黑白照片，图片由莫瑞吉奥·卡特兰档案提供。
Cesena, 47 - A.C. Forniture Sud 12, 1991, black and white photograph of performance, Galleria comunale d'arte moderna, Bologna, 1991. Courtesy Maurizio Cattelan Archive.

桌上足球赛 11-a-side Foosball Tournament

1991年，博洛尼亚现代艺术博物馆首次展出莫瑞吉奥·卡特兰的作品《足球场》。艺术家组织了一场由非洲移民队对战意大利白人队的比赛，将难解的社収问题转化为一场游戏，籍此引发观者对现实进行反思。在2022年的当下，《足球场》(Stadium)作为一件独立展示的互动性装置作品，不再具有强烈的政治意味，而是更多地呈现了具有地域特色的作品内涵：观众可以自由地在这个限定版足球桌上进行比赛。作为全球首个22人桌上足球桌，在保留项目原始集体游戏精神的同时，作品经由持续的互动呈现深圳这座快速发展的城市中纷繁复杂的人际关系。

在“莫瑞吉奥·卡特兰：愿你在此”展览期间，我们诚挚面向社会招募66位艺术爱好者，作为游戏的参赛选手组成3场桌上足球比赛，以此演绎这一经典艺术家项目，在热烈的比赛中感受作品对当下人际关系互动的关注。

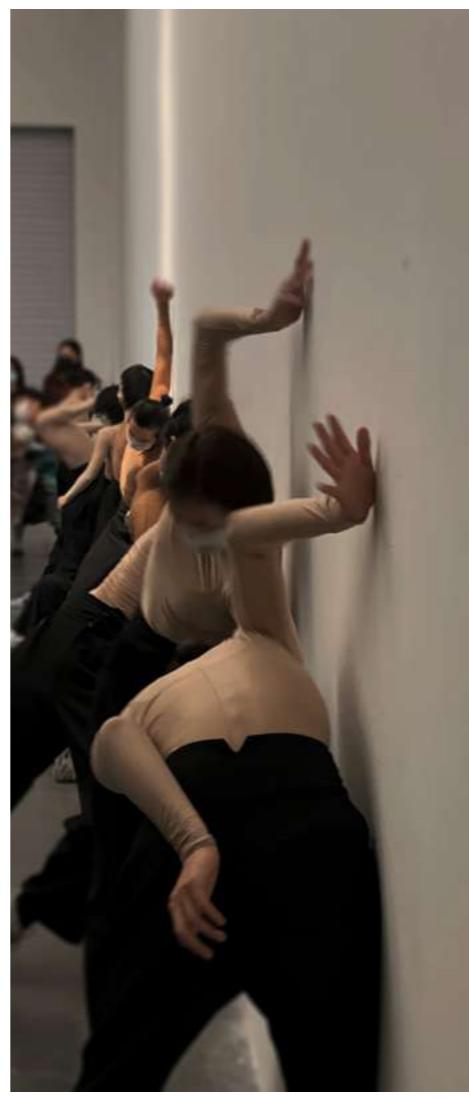
Maurizio Cattelan's *Stadium* was exhibited for the first time at the Galleria comunale d'arte moderna, Bologna in 1991. On the occasion of the work's debut, the artist organized a foosball game between a team of African immigrants and a team of white Italians, using his irreverent sense of humor to transform social issues associated with migration into a game. Today, the piece's political connotations have lessened, and it may be seen as a site-specific interactive sculpture, which visitors are welcome to play on. In addition to retaining a sense of collective play from its original incarnation, the 22-player foosball table—the first in the world—also connects with its local context, resonating with the complex nature of personal relationships in Shenzhen, a dynamic, rapidly developing city.

Throughout the exhibition period of "Maurizio Cattelan: Wish You Were Here," we are inviting 66 art lovers to participate in 3 foosball games, reinterpreting this classic art project. In the heat of the game, participants will get to experience firsthand the work's approach towards contemporary social relations.

展览同期公共项目 Public Programs

在“莫瑞吉奥·卡特兰：愿你在此”展览期间，我们将推出丰富的公共活动。此次系列活动在内容上将围绕卡特兰的创作理念与对人际关系的讨论，在形式上尝试与多方跨界合作，通过周期性的精彩活动从不同角度加深观众对卡特兰创作的感知与理解。在3个月的展期中，我们在开幕与闭幕期间准备了2场对话与1场影像艺术交流，并将在8月至10月相继推出22人桌上足球系列比赛与种类各异的工作坊；特别合作的喜剧项目也将在展期间于海上世界文化艺术中心（SWCAC）亮相。我们希望通过多元跨界的项目，让观众在轻松的气氛中，体验莫瑞吉奥·卡特兰对艺术世界的戏谑、对个体如何认知与他人关系的洞察。

A series of public programs will be held in conjunction with "Maurizio Cattelan: Wish You Were Here," focusing on the artist's practice and its connection with personal relationships. These programs aim to deepen the audience's understanding of Cattelan's work, providing varied perspectives through a regular series of events organized in collaboration with partners from different disciplines. Over the three-month exhibition period, UCCA has prepared two academic panels, a film event, an eleven-a-side foosball tournament, and a number of workshops. A special collaborative comedy project will also be unveiled at SWCAC during the exhibition. We hope that these diverse, multidisciplinary programs can help create a fun and relaxed atmosphere for visitors to learn more about how Cattelan satirizes the art world, as well as how we form relationships with others.



"Pranking Cattelan" Beijing performance, UCCA Center for Contemporary Art, 2021. Photograph courtesy Beijing Dance/LDTX.

2022.7.15	对话：逃离一无所有 Conversations: Running Away from Nothing	2022.8.6	22人桌上足球公众开放赛 11-a-side Open Foosball Tournament
2022.7.23	影像艺术交流：过去、现在、未来 Cinema Arts: Past Present Future	2022.8.20	表演艺术交流：情人舞会 Performance Arts: Couples Dance
2022.7.24	艺术疗愈：遇见我的内在小孩 Art Healing: Meeting Your Inner Child	2022.8.21	工作坊：接触即兴 Workshop: Contact Improvisation
2022.9.10	22人桌上足球：校园对抗赛 11-a-side Interscholastic Foosball Tournament	2022.10.1	表演艺术交流：喜剧演员 Performance Arts: Comedian

2022.9.17	戏剧演绎：千人一面 Dramatic Interpretation: A Thousand Faces	2022.10.3	22人桌上足球亲子互动赛 11-a-side Parent-Child Foosball Tournament
2022.9.24	换装派对：零时以后 Costume Party: After Midnight	2022.10.4 - 10.5	工作坊：杰佩托的故事 Workshop: Geppetto's Story
2022.10.6	艺术疗愈：亲子曼陀罗 Art Healing: Parent-Child Mandalas		

Public Program Calendar

儿童教育活动 Kids' Educational Activities

基于莫瑞吉奥·卡特兰的艺术创作，UCCA Kids 曾开展了一系列儿童艺术工作坊，带领儿童开启探寻艺术家卡特兰心灵和创造力的旅程。本次展览也将推出一系列丰富的儿童教育活动，引领儿童通过观看卡特兰的作品，感受艺术家如何深入挖掘日常生活经验，基于人们所熟悉的事物打造全新叙事，用高度写实的雕塑和装置向真相与原创性发出挑战。更多儿童教育活动相关信息，请关注后续发布的活动资讯。



1. “莫瑞吉奥·卡特兰：最后的审判”展览系列工作坊“施一个咒语”课堂作品，作者：高宸。
Artwork from “Maurizio Cattelan: The Last Judgment” workshop series. Artist: Chencheng.
2. “莫瑞吉奥·卡特兰：最后的审判”展览系列工作坊“施一个咒语”课堂作品，作者：涓涓。
Artwork from “Maurizio Cattelan: The Last Judgment” workshop series. Artist: Junjun.
3. “莫瑞吉奥·卡特兰：最后的审判”展览系列工作坊“施一个咒语”课堂作品，作者：肚肚。
Artwork from “Maurizio Cattelan: The Last Judgment” workshop series. Artist: Dudu.
4. “莫瑞吉奥·卡特兰：最后的审判”展览系列工作坊“施一个咒语”课堂作品，作者：晓雨。
Artwork from “Maurizio Cattelan: The Last Judgment” workshop series. Artist: Xiaoyu.

“喜剧演员”系列产品 “Comedian” Collection

“喜剧演员”系列产品海报、T恤、包袋、冰箱贴、胸针等产品，灵感来源于莫瑞吉奥·卡特兰知名作品《喜剧演员》（2019）——一个将香蕉贴在墙上的艺术装置。以多种形式对艺术作品进行再现，将其从墙上转移到服装、包袋等任意位置，丰富了艺术品的呈现方式与内涵。

The “Comedian” collection of posters, t-shirts, bags, pins, and refrigerator magnets is inspired by Maurizio Cattelan’s famous work *Comedian* (2019)—an installation of a banana taped on the wall. Transported from the wall to be put in any situation, the artwork reappears here in different forms such as clothing and bags, enriching its expression and meaning.

香蕉充气装饰画海报
Inflatable Banana Poster

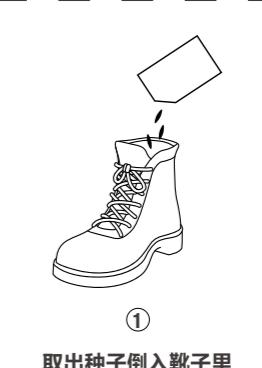


“你爱我吗”系列产品 “Do You Love Me?” Collection

“你爱我吗”系列T恤、棒球帽及胸针为“莫瑞吉奥·卡特兰：愿你在此”展览七夕限定产品，灵感来源于艺术家的作品《无题》（2001）。产品将艺术家人物形象所置身的空间巧妙地转化为爱心的形状，使其从中探出并询问道：“Do you love me？”（你爱我吗？），在构建与“爱”相关的诙谐场景的同时，以可爱的方式传达爱的告白，并对展览主题“愿你在此”展开浪漫的想象——“如果你在这里，你爱我吗？”

On the occasion of “Maurizio Cattelan: Wish You Were Here,” UCCA presents the limited-edition “Do You Love Me?” series of merchandise, featuring t-shirts, baseball caps, and pins, all inspired by his work *Untitled* (2001), in which a miniature version of the artist emerges from a hole in the ground. Here, the space in which the artist appears has been ingeniously transformed into the shape of heart. He peeks out and asks, “Do you love me?” Besides offering up a charming declaration of love, this humorous romantic scene leads us to imagine a continuation of the exhibition title “Wish You Were Here”—as if asking, if you were here, would you love me?

树脂靴子种草冰箱贴
Boots and Plants Fridge Magnets



爱心手机支架
Cattelan phone grip



香蕉托特包
Banana Tote

艺术士多 Art Store

UCCA 商店独家设计展览系列衍生品现已上架！以艺术家莫瑞吉奥·卡特兰广为人知的经典作品为设计灵感，此系列包括T恤、包袋、冰箱贴、胸针等展览相关衍生品，以丰富的表现形式再现了意大利国宝级艺术家的艺术成就与独特魅力。其中，帆布包系列产品为公益爱心产品，消费者每购买1个该系列帆布包，UCCA商店将捐赠1元给北京尤伦斯艺术基金会“为孩子开启艺术之门”公益项目，助力公益事业，共同守护孩子们的艺术梦想。前往UCCA天猫旗舰店或于展期内前来艺术士多，即可选购UCCA推出的展览系列丰富多彩的周边产品。

UCCA Store's exclusive exhibition merchandise collection is now available! Inspired by some of Maurizio Cattelan's most well-known, classic works, this collection includes t-shirts, bags, refrigerator magnets, and pins, reimagining the artistic achievements and charm of the Italian master artist in a rich variety of dimensions. For every canvas bag purchased, UCCA store will donate RMB 1 to UCCA Foundation's Opening the Door to Art philanthropic initiative, raising awareness for public welfare projects. Together, we can help make the dreams of the next generation of artists come true. Visit UCCA's official Tmall store or Art Store at SWCAC during the exhibition period to shop for a wide range of UCCA merchandise.

展览儿童导览手册 Exhibition Guide for Kids

为了引导儿童更好了解、学习此次展览，获得更为深入的展览体验，UCCA Kids 与 UCCA 基金会联合开发了“莫瑞吉奥·卡特兰：愿你在此”儿童导览手册。手册按照展览的观展动线，使用儿童的语言，介绍展览的章节分布及重点作品，设计了具有趣味性，并且便于操作的手工坊互动小环节。为观展的家庭及儿童，提供更好的观展方式，通过不同维度的知识点设定，让孩子们更加深刻体会到艺术家想要表达的内容，激发孩子对展览学习的兴趣。

Designed just for kids, this exhibition guide was created by UCCA Kids and UCCA Foundation to engage our young visitors in a more in-depth experience of “Maurizio Cattelan: Wish You Were Here.” Using child-friendly language, the guidebook leads kids on a journey that follows the audience's path through the exhibition, providing introductions to each section and descriptions of the key artworks in each. It also includes a small section of accessible and interactive fun activities. UCCA aims to bring kids and families new ways of seeing and interacting with the exhibition, with educational touchpoints at different levels that deepen understanding of the artist's work, inspiring kids in the learning environment of the museum.